The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 65, No. 4 April 2006

Delivering Dance to the People

Acquisition of the Alvin Ailey American Dance Theater Archives

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Members of the Alvin Ailey American Dance Theater company perform one of its signature pieces, "Revelations," in an undated photo. *Photo by Jack Mitchell.*

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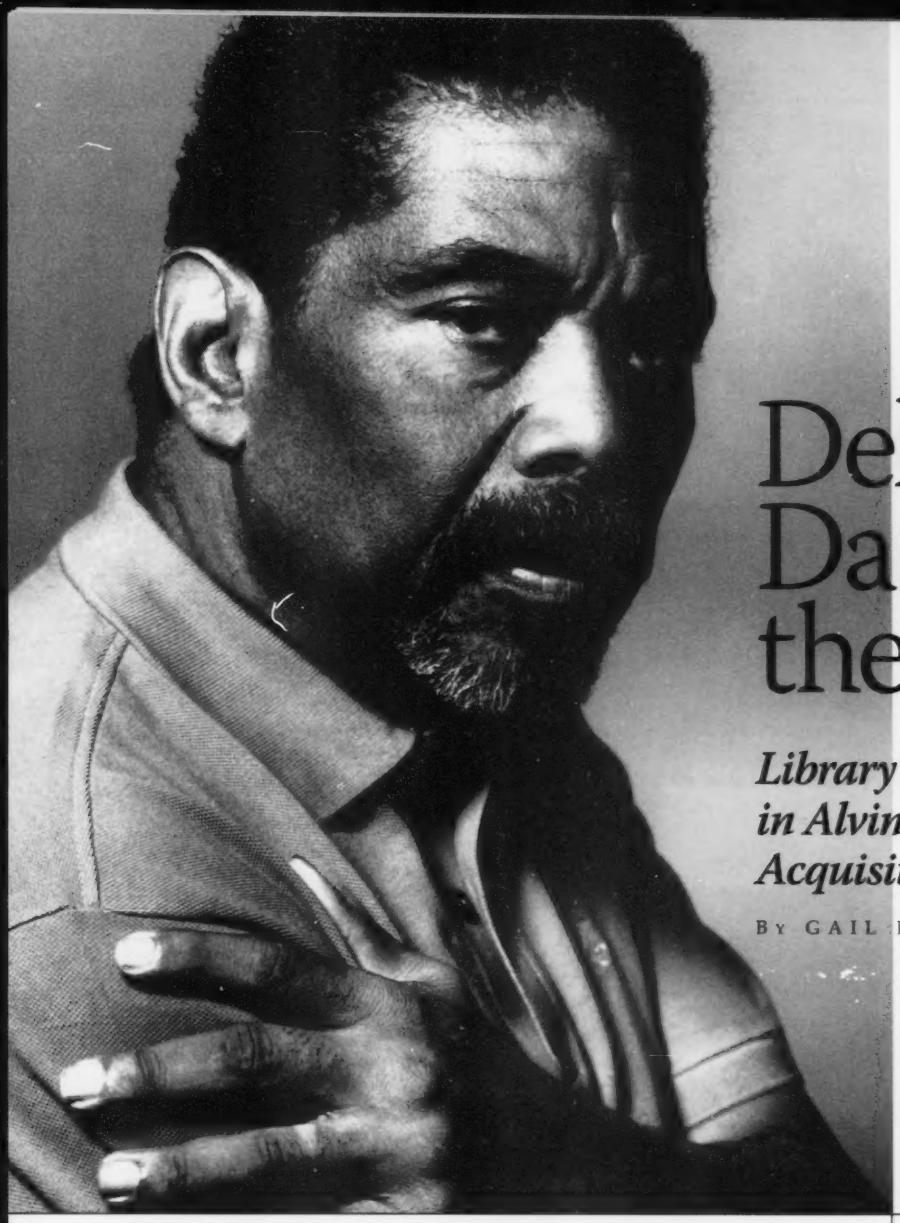
The Library of Congress Information Bulletin (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the Web at **www.loc.gov/today/**.

Research institutions and educational organizations in other countries may arrange to receive the Bulletin on an exchange basis by applying in writing to the Library's Director for Acquisitions and Support Services, 101 Independence Ave. S.E., Washington DC 20540-4100. All other correspondence should be addressed to the Information Bulletin, Public Affairs Office, Library of Congress, 101 Independence Ave. S.E., Washington DC 20540-1610, e-mail pao@loc.gov.

CHARLES V. STANHOPE, Executive Editor
AUDREY FISCHER, Editor
JOHN H. SAYERS, Art Director
MICHAELA MCNICHOL, Designer



Delivering Dance to the People

Library Revels in Alvin Ailey Dance Acquisition

By GAIL FINEBERG

Alvin Ailey, a visionary creator of modern American dance, once said that dance "came from the people" and that it should "always be delivered back to the people."

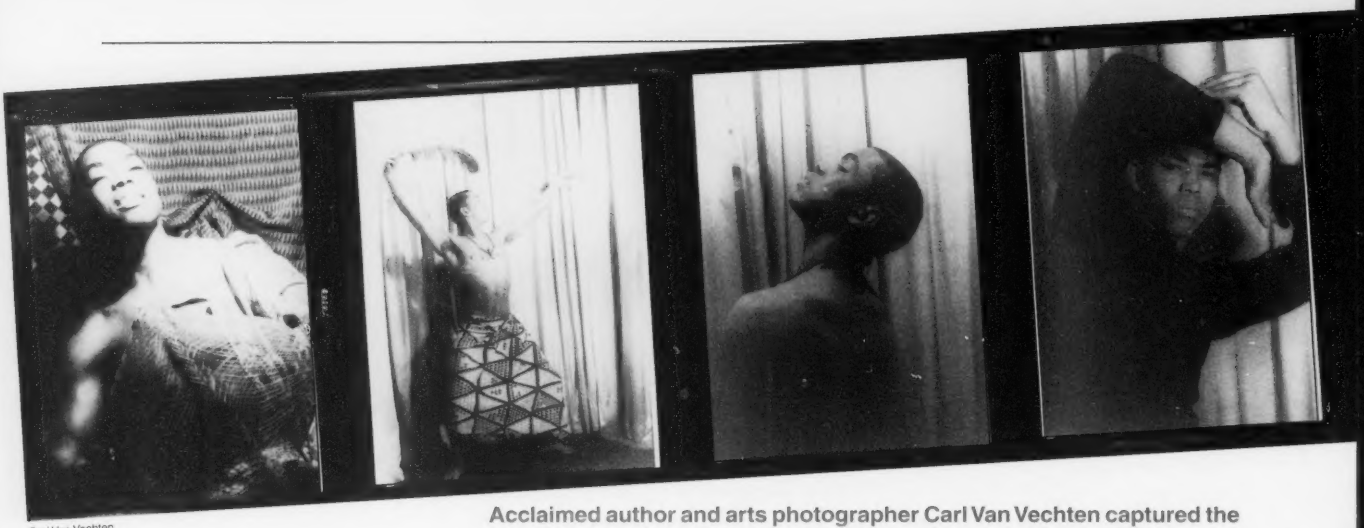
That happened on Feb. 8, with the transfer of the Alvin Ailey American Dance Theater (AADT) archives to the people of the United States, whose national library, the Library of Congress, will preserve the materials, digitize them and make them more widely available to future generations.

"The legacy of Ailey is of seminal importance, not just to the performing arts world, but also to the broader public," said Librarian of Congress James H. Billington. "The Ailey Company embodies the best of American culture: It inspires creativity, it energizes us all, it educates America's children, it celebrates diversity."

Alvin Ailey
American Dance Theater

"The Ailey Company embodies the best of American culture: It inspires creativity, it energizes us all, it educates America's children, it celebrates diversity."

— James H. Billington



Carl Van Vechten

Acclaimed author and arts photographer Carl Van Vechten captured the moods and spirit of Ailey in this series of photos, March 1955.

The Librarian said it is appropriate to add the Alvin Ailey archives to the collections of the Library, which, he noted, "has been collecting and preserving cultural treasures since its founding in 1800 and has, thanks to copyright deposits and major donations, the closest thing we have to a mint record of America's diverse creativity—collections like those of Lester Horton, Katherine Dunham, Martha Graham and others in a world of dance—[millions of] items of African American history, legacy and culture."

Joining the Librarian for the event in the Coolidge Auditorium were AAADT artistic director Judith Jamison and members of the dance company and its foundation board, Rep. Jerrold Nadler, D-N.Y, and Sen. Hillary Rodham Clinton, D-N.Y., whose appearance was not certain until she walked to the podium near the end of the program. Library staff members were invited to attend.

Clinton said she was pleased to have a part in the program because some of the funding to pay for the processing and digitization of the Alvin Ailey archives will come from the White House Millennium Council's preservation program, "Save America's Treasures," which she started when she was first lady.

"The very beauty of dance helps us think more deeply about our shared human experience, and that's why this extensive collection of … sketches, of dances, programs, costume design, everything, including nearly 21 linear feet of audiotapes and of original Alvin Ailey footage, is so important," Clinton said.

She noted that intranet systems available on site at the Library, as well as the Alvin Ailey Company in New York City, will make the digitized items available to "students, dancers and interested advocates and supporters of the arts throughout the country and, indeed, the world."

Selected digitized items also will be integrated into the Library's American Memory Web site of more than 10.5 million primary documents of American history and culture for students and lifelong learners. The Library will also provide on-site public access to the original paper-based archives.

Commenting that his 8th Congressional District in New York City represents the cultural center of the United States, Nadler said, "Year in and year

Michaela McNichol

Judith Jamison, artistic director for the Alvin Ailey American Dance Theater (AAADT), presents the Librarian with a parasol that was used in a Library performance of "Wade in the Water" from Ailey's 1960 masterpiece "Revelations" on Feb. 8. The gift symbolized the transfer of the theater's archives to the Library for preservation and digitization.

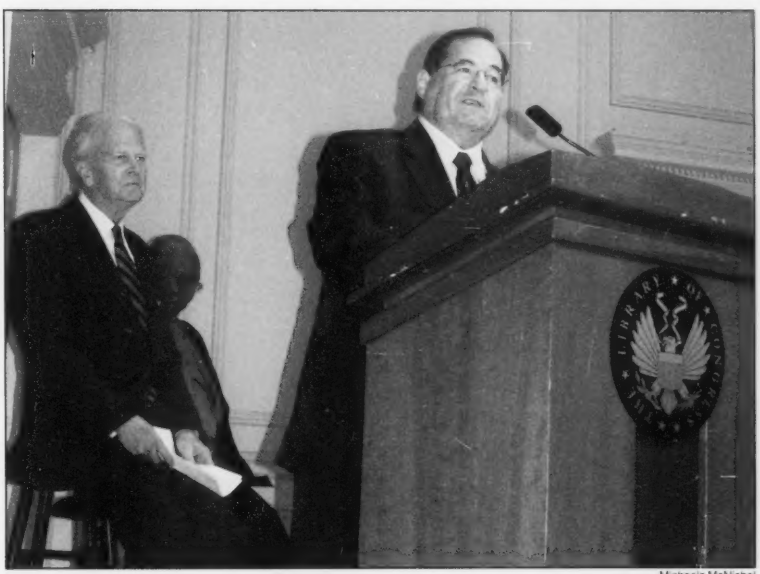
out, Alvin Ailey is at the forefront of expression and interpretation, not just in New York but across the country and around the world. The company has been showered with honors since its inception. The impact of its work stretches beyond the artistic realm. Its work influences the American dialogue; it is an essential part of American culture.

"It's only appropriate, then, that the precious Alvin Ailey archives will be housed and preserved by the institution principally responsible for honoring the treasures of American culture, the Library of Congress," he continued. I applaud the collaboration of these two very special cultural organizations to ensure that people across the country will be able to learn about the Ailey Company's American modern dance for generations to come."

Billington introduced Jamison as "the real star of this show," as "the performer who first embodied Alvin Ailey's artistic vision" and as the guardian of the Ailey dance company she now directs. "Anyone who ever saw her in 'Revelations' [1960] experienced a revelation. And when you heard the surge of a standing ovation last night at the Kennedy Center, when the company she now directs in such a distinguished manner staged this marvelous piece and brought it to life, you realized we all had the opportunity to experience a continuing revelation."

Michaela McNichol

Applauding the Library performance of three dancers are, from left, Susan Vita, acting chief of the Music Division, Marjorie Billington and Sen. Hillary Rodham Clinton (D-N.Y.).



Michaela McNichol

Rep. Jerrold Nadler, D-N.Y., commends the Alvin Ailey American Dance Theater for its hard work, vision and innovation — qualities that make New York City a "place of unparalleled cultural diversity."

Before introducing three Ailey dancers—Renee Robinson, Matthew Rushing and Dwana Adiaha Smallwood—who brought "Wade in the Water" from "Revelations" to life for the Library audience, Jamison expressed her appreciation for all in the audience who have supported the company, its programs and a new building in New York City.

"Thank you all for being the support system that we need to continue to make art breathable, livable, a part of our space and our hearts and our spirits and our minds, part of what makes us embrace the world," she said.

"I acknowledge the Library of Congress for taking our archives, which were in a closet, and taking it from our little closet, our 48-year history, and putting it in our nation's capital and letting it be available for our nation, and the world, and for our young people so that our legacy continues for centuries, until God calls the ends of this earth," she said.

Jamison reflected on the legacy of Alvin Ailey and the significance of

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Ailey rehearses his company for the piece "Blues Suite" in 1958.

Alvin Ailey (1931–1989)

Born in Rogers, Texas, on Jan. 5, 1931, Ailey moved to Los Angeles at the age of 12. While on a class trip to the Ballet Russe de Monte Carlo, he fell in love with concert dance. Inspired by performances of the Katherine Dunham Dance Company and others, Ailey began his formal dance training with Lester Horton, founder of the first racially integrated dance company in the country. After Horton's death in 1953, Ailey—then only 22 years old—became the director of the Lester Horton Dance Theater and began to choreograph his own works.

In 1954 Ailey and his friend Carmen de Lavallade were invited to New York to dance in the Broadway show "House of Flowers" by Truman Capote. While in New York, Ailey studied with many outstanding dance artists, including Martha Graham, Doris Humphrey and Charles Weidman. He took acting classes with Stella Adler and won several acting roles while continuing to dance and choreograph.

In 1958 Ailey founded his own company, the Alvin Ailey American Dance Theater (AAADT). Two years later he choreographed "Revelations," the classic masterpiece of American modern dance based on the religious heritage of his youth.

During his short but productive life, Ailey created 79 ballets, many of which have appeared in the repertoire of major dance companies, including the American Ballet Theatre, the Joffrey Ballet, the Dance Theatre of Harlem, the Paris Opera Ballet and La Scala Ballet. His work was a fusion of jazz, modern dance, classical ballet and African and Caribbean movements.

This stamp honoring Ailey was issued in 2004 by the U.S. Postal Service as part of the "Dance Matters" series.

Following Ailey's death on Dec. 1, 1989, Judith Jamison succeeded him as artistic director of the AAADT. On May 5, 2004, Ailey was honored with a commemorative postage stamp.

The Ailey stamp is part of the American Choreographers stamp series, which also includes dance legends Martha Graham, Agnes de Mille and George Balanchine. ◆

Ailey
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preserving his work for all time. "Let it be known to everyone that the Alvin Ailey American Dance Theater existed, and exists in triumph, because of one man named Alvin Ailey, who had a dream in 1958 with eight dancers of color (we now have 30 dancers of all nations, of all nationalities, of all races), who went on a stage, that long ago," Jamison said.

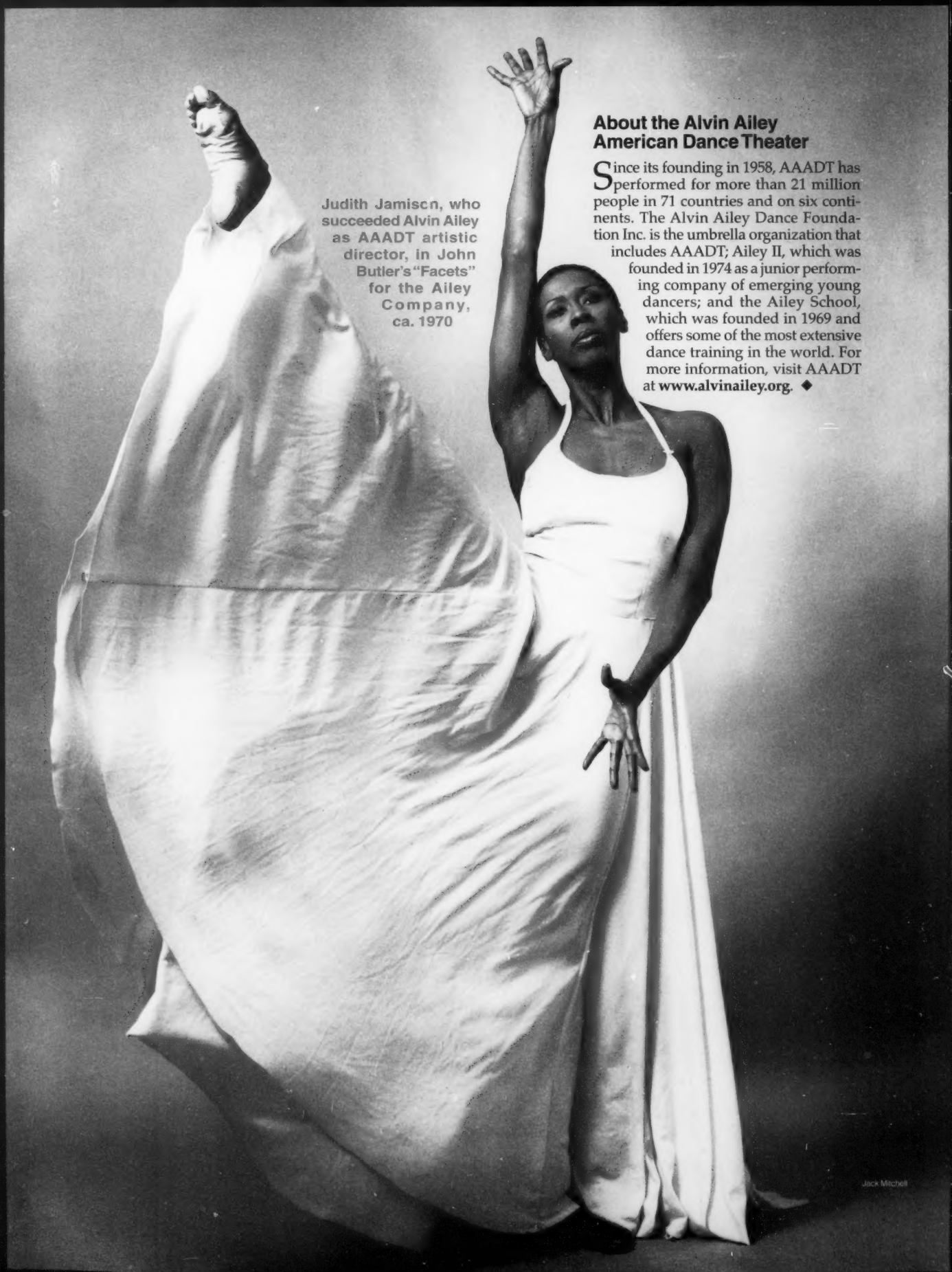
"And now, we have a school with 3,000 students who come through the door, 55th Street and Ninth Avenue, 77,000 square feet of space, built and paid for with dancers' blood, sweat and tears, with faith, and a board, who sit here now, who gave us the money, and the love, and the courage to continue doing what we're doing," she said.

She noted that the school, which takes dancers of all ages to study for the stage or to learn the cha-cha, also produces college graduates with bachelor's degrees in fine arts, offered in cooperation with Fordham University. For the past 48 years, before outreach was popular, the school has reached into the school systems "to connect dance with math and science" and out to at-risk middle-school children at Ailey Camps in seven U.S. cities.

"Come to the man whose life left such a legacy, such a legacy that we can now live in his light and continue his legacy and visit it every time the curtain goes up, and visit it every time you come to the Library of Congress—isn't that wonderful?" Jamison exclaimed. "There are some things that should happen, and you know when you are in the right place at the right time. This is the right place, and this is the right time." ◆

Gail Fineberg is editor of The Gazette, the Library's staff newsletter.

The company in a performance of "Blues Suite," above and below

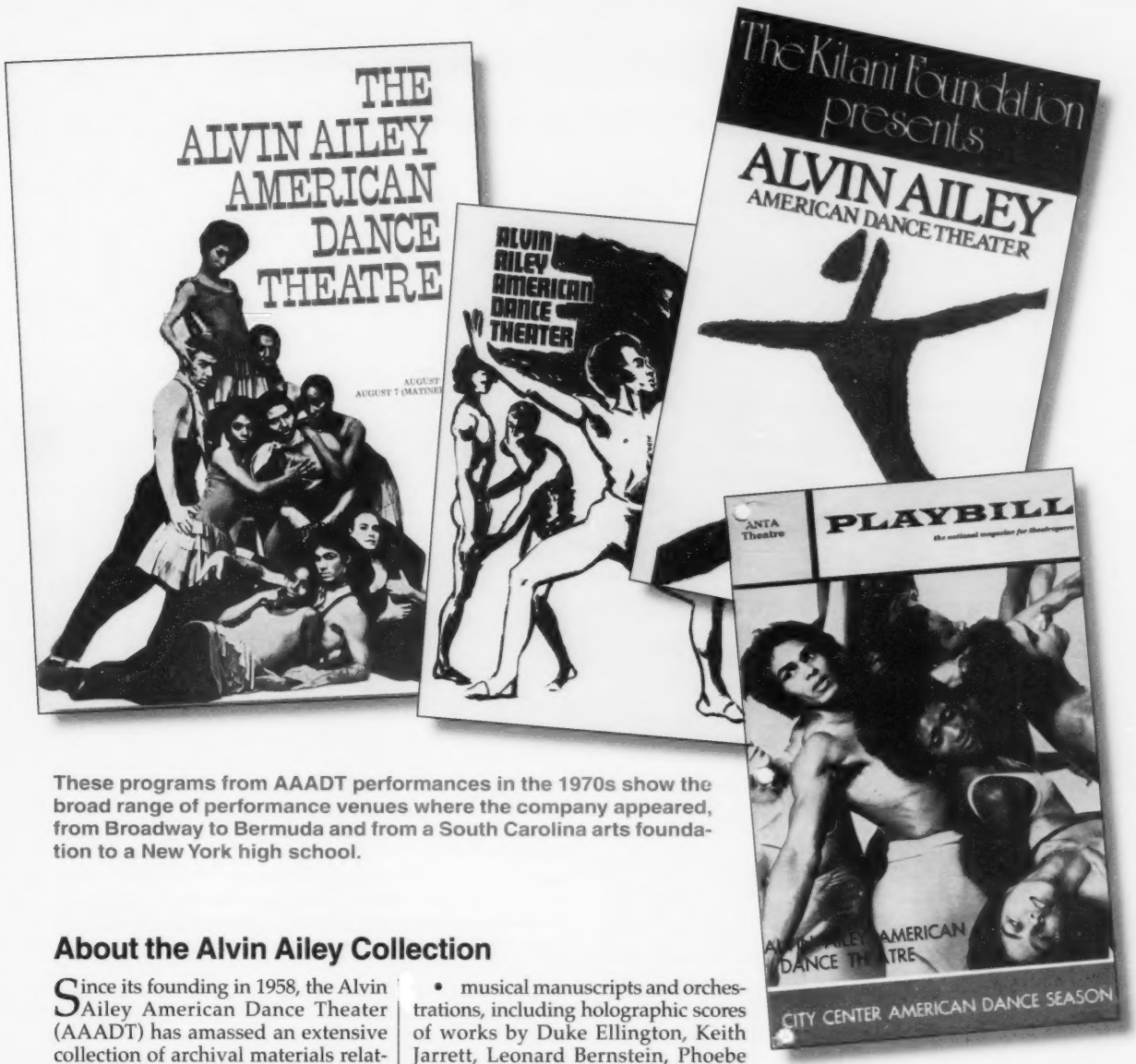


Judith Jamison, who succeeded Alvin Ailey as AAADT artistic director, in John Butler's "Facets" for the Ailey Company, ca. 1970

Jack Mitchell

About the Alvin Ailey American Dance Theater

Since its founding in 1958, AAADT has performed for more than 21 million people in 71 countries and on six continents. The Alvin Ailey Dance Foundation Inc. is the umbrella organization that includes AAADT; Ailey II, which was founded in 1974 as a junior performing company of emerging young dancers; and the Ailey School, which was founded in 1969 and offers some of the most extensive dance training in the world. For more information, visit AAADT at **www.alvinailey.org**. ◆



These programs from AAADT performances in the 1970s show the broad range of performance venues where the company appeared, from Broadway to Bermuda and from a South Carolina arts foundation to a New York high school.

About the Alvin Ailey Collection

Since its founding in 1958, the Alvin Ailey American Dance Theater (AAADT) has amassed an extensive collection of archival materials relating to Ailey's life and career, Judith Jamison's contributions as a dancer and now artistic director and the work of the Alvin Ailey Dance Foundation. The collection also contains primary-source materials of other influential artists such as Katherine Dunham, Donald McKayle, Lester Horton and Lar Lubovitch.

The entire contents of that collection have been donated to the Library of Congress. Highlights include:

- Ailey's personal papers, including sketches of dances, programs, costume designs, rehearsal notes, honorary degrees and correspondence with noted photographer Carl Van Vechten;
- musical manuscripts and orchestrations, including holographic scores of works by Duke Ellington, Keith Jarrett, Leonard Bernstein, Phoebe Snow and Donald McKayle, as well as collaborative works with Katherine Dunham;
- Ailey's groundbreaking "Revelations" and his work on Bernstein's "Mass";
- the contents of Ailey's desk, including business correspondence, press kits, contracts and personal correspondence;
- national and international news clippings containing the original pasteups from 1960 to 1961;
- 998 original telegrams and congratulatory notes from dignitaries and celebrities around the globe;
- 8,500 black-and-white photographs representing an artistic and visual record of most of Ailey's ballets, as well as those of other choreographers whose works were performed with AAADT. Some of the most notable photographers included are Jack Mitchell, Fred Fehl, Kenn Duncan, Normand Maxon, Susan Cook, Anthony Crickmay, Johan Elbers, Lois Greenfield, Jack Vartoogian and Martha Swope;
- audiotapes used for performances from 1958 to 1995 and 24 reels of 16mm film footage; and
- some 4,000 programs of national and international appearances from 1958 to 2004. ◆

Cultural and Ethnic Identity

Dance Collections at the Library of Congress

By VICKY RISNER

Dance—an intrinsic component of the nation's cultural identity—has always had a place in the collections of the Library of Congress. The Library's long-term commitment to the study and preservation of dance materials has resulted in the acquisition of a broad range of collections portraying every aspect of the dance in America, from Colonial times to the present.

Dance manual, New York, Tousey & Small, 1878

During the 18th and 19th centuries, America was isolated by region and largely rural. As a result, American dancing of this period was, to a great degree, centered in the home and community, not the theater or music hall. Hence, the Library's collections deal in large measure with the teaching of social dances of the period or with philosophers and spiritual leaders expounding the virtues, or evils, of participation in dance. The 19th century scholarly study of dancing was limited, and the Library's collections are reflective of this fact.

The Library's dance book collection is the equal of any in the United States and probably the world. The Library also has a superb collection of 18th and 19th century dance manuals (see "The American Ballroom Companion" presentation on the Library's Web site at **http://memory.loc.gov/ammem/dihtml/dihome.html**).

With the arrival of the 20th century and the development of such fields as anthropology and folklore, scholars in these newly created disciplines began to study the dance and other expressive elements of cultures represented both in America and throughout the world. This new scholarship, together with histories written during the same period, is a rich source of dance-related materials. Until the mid-20th century dance scholarship was found almost exclusively in published books and monographs.

Due to its ephemeral nature, theatrical dance in America has been poorly documented, and until recently the art was not treated seriously as a potential area of scholarly inquiry. This state of affairs has left libraries and archives with documents that have been preserved by virtue of their relationship to another field, such as music, theater or cultural history (such as dancing and dancers depicted on sheet music covers).

As scholars began to explore dance as a component of culture and ethnic identity, the Library acquired the results of such scholarship. Numerous and important examples of anthropological data are in the Margaret Mead Collection (in particular the Pacific Ethnographic Archives), located in the Manuscript Division.

In addition to acquiring scholarly books and monographs, the Library plays an active part in the development of new scholarship in the field of folklore through its Archive of Folk Culture and the American Folklife Center. Field research, which began in 1928 and continues to the present day, has yielded abundant primary documentation and description of American vernacular dance.

The Ballets Russes of Sergei Diaghilev was perhaps the most important theatrical dance phenomenon of the first quarter of the 20th century. Much documentation of this group has been preserved, and the Music Division owns the musical library of Diaghilev and the personal "notebook" from his last years. These extraordinary items are complemented by visual materials (a poster and costume design) in the Prints and Photographs Division.

The invention of film had a profound effect on dance documentation. The result of this technological breakthrough is a vast motion picture collection in which dance is prominent. The development of low-cost videotape as a means to record dance has likewise produced major changes in the field of dance research. The Library's acquisition of such videotape material was enhanced by the revision of the copyright law in 1976 that provided for the copyright registration of choreographic works. Consequently, the Library received thousands of dance tapes through the copyright deposit system. These includes tapes documenting the works of the legendary choreographers George Balanchine and Agnes de Mille.

The year 1996 marked the completion of the Access Project, a dance preservation effort undertaken by the Dance Heritage Coalition, an alliance of the nation's major dance collections. With an initial grant from the Andrew W. Mellon Foundation, and with additional funding from the National Endowment for the Humanities and private foundations, the two-year project exceeded its goals of cataloging, preserving and making available 18,000 items (1,500 linear feet of manuscripts and archives). The project allowed the Library's Music Division; Motion Picture, Broadcasting and Recorded Sound Division; and the American Folklife Center to process and catalog some of its major dance holdings—and make the resulting finding aids accessible on Internet.

During the last half of the 20th century, choreographers and dancers have created and maintained personal collections of extraordinary value. Among the most significant at the Library are the Bob Fosse/Gwen Verdon Collection; the Martha Graham Collection and the Katherine Dunham Collection. While each of these collections demonstrates a very different approach to the art of dance, all share a dependence on the moving image as the prime document of the creative artist.

During the past decade, the Library has acquired a number of major dance collections such as those of Martha Graham and Katherine Dunham, as well as Erick Hawkins, Lester Horn, Serge Gregoriev, Alexandra Danilova, Adolph Bohm and most recently, Alvin Ailey.

For more information about the Library's dance collections, visit the Performing Arts Reading Room online at **www.loc.gov/rr/perform/**. ◆

Vicky Risner is the Library's dance specialist in the Music Division.

Women's Progress 'Stalled'

Pundit Bonnie Erbe Keynotes Women's History Month

By AUDREY FISCHER

Journalist and news anchor Bonnie Erbe reported on the status of American women in politics, business, the military and sports—and the news is not good.

In delivering the keynote address for the Library's observance of Women's History Month, Erbe said, "Women's progress in almost every area of public life has stalled. The year 2000 was a high-water mark for women but there has been a shift since then."

Michaela McNichol

Chief of Staff Jo Ann Jenkins presents Women's History Month keynote speaker Bonnie Erbe (left) with a copy of "Women of the Suffrage Movement," one of six titles in the Library's "Women Who Dare" series. Also at the podium is Deborah Hayes, chief of the Library's Affirmative Action and Special Programs Office in the Office of Workforce Diversity.

Erbe knows something about fighting an uphill battle. Advancing from reporter to panelist on shows such as "The McLaughlin Group," Erbe persevered to become one of the few women to anchor her own news show and one of the first to have achieved the status of "political pundit."

Erbe also knows something about the status of women, children, families and the poor, as these are all topics on her PBS talk show, "To the Contrary," which she has hosted for 15 years.

With the exception of an increase in the number of women in Congress (from 54 women in the House and Senate in 1992 to 81 in 2006), Erbe noted that American women have not faired well in the political arena. According to Erbe, who cited statistics from the Center for American Women in Politics at Rutgers University (**www.cawp.rutgers.edu**) the number of women in statewide elective office (for example, governor, lieutenant governor, attorney general) has declined from 92 in 1992 to 81 in 2006. The same source reported a 3 percent decline of women in state legislatures (from 28.5 percent in 2000 to 25.4 percent in 2004).

"There was always the belief that the United States was the best country for women, but that is changing," said Erbe. She qualified her statement by saying that the United States may be the best place for the average woman to live and work, but noted that countries such as Germany and Norway have had women as heads of state. By comparison, the United States has yet to elect a woman president.

"A recent survey indicated that more than 60 percent of the people polled think the country is ready for a woman president," said Erbe. "What hole did the other third crawl out of who don't think we're ready for a woman president?"

She cited statistics from Catalyst, a leading research organization that monitors women's career advancement, which indicate a stall rather than a drop in the number of women at the helm of corporate boards (approximately 16 percent). "Women have hit the 'glass ceiling' and are failing to go higher."

According to Erbe, their frustration may account for the marked increase in women-owned businesses.

"The fastest growth [in women-owned businesses] is among women of color. However, new small businesses fail at a hefty rate."

Erbe is less concerned about the status of women in the military, given the desperate need for recruits. However, she noted continuing legislative attempts "to protect women" by keeping them out of combat.

"The Pentagon needs warm bodies," she said. "There's no way that women will be pulled from combat-support positions."

On the other hand, the status of women in sports is an area of deep concern to Erbe, who noted that there has been a movement by the current administration to do away with Title IX legislation signed more than 30 years ago to assure gender equity in sports at federally funded colleges and universities.

"Title IX can be credited with girls' incredible advances in sports. However, women never came close to achieving 50-50 parity in sports expenditures."

According to Erbe, instead of eliminating the legislation entirely, the current administration has reduced the reporting requirements for federally funded institutions. Rather than having to provide detailed reports, these institutions merely need to send an e-mail to female students asking if they are pleased with the sports programs offered to them. There is no requirement to tally the responses. Erbe fears that if this trend continues in the coming decade, the fight for Title IX will have to be fought all over again.

Similarly, the Labor Department has reportedly tried to eliminate gender as one of the categories in its monthly reports about the status of the labor force. According to Erbe, the Labor Department's press office cited "desire to reduce paperwork" as the reason for the proposed elimination.

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Carol Highsmith

Above, selections from the extensive collection of Americana held by the Copyright Office. An exhibition from this collection closed recently, and will reopen after extensive renovation of the Copyright Office.

News from Copyright

Copyright Office Exhibition Closes for Renovation

A Library exhibition devoted to the role of copyright in America closed on April 10 in conjunction with a year-long renovation of the Copyright Office facilities.

The exhibition, "By Securing to Authors: Copyright, Commerce and Creativity in America," has been on display on the fourth floor of the Library's James Madison Building since December 1984. A new exhibition is planned to open in 2008 after the Copyright Office renovation is complete in 2007.

Established in the Library of Congress in 1870, the Copyright Office (**www.copyright.gov**) houses the mint record of American creativity. The office enriches the Library of Congress collections through the general requirement to deposit two copies of each published work for copyright registration or for deposit under the mandatory provisions of the copyright law. Approximately 1 million copies in various formats are transferred to the Library's collections annually.

The exhibition featured a wide range of items that have been copyrighted in America, including original Ken and Barbie dolls, the typescript of Martin Luther King Jr.'s "I Have a Dream" speech and a statue of the Maltese Falcon that was used in the film of the same name. The many examples of American pop culture, such as a "Star Wars" pop-up book and Bert and Ernie Muppet figures, made the exhibition a popular attraction for school groups visiting the Library of Congress. The exhibition also demonstrated that the protection copyright offers to commercially successful works helps to ensure profits for creators. ◆

Copyright Register Receives Lifetime Achievement Award

Register of Copyrights Marybeth Peters has been presented with a Lifetime Achievement Award from the Los Angeles Copyright Society.

The award was presented on March 11 at the organization's spring conference in Carlsbad, Calif., for which Peters delivered the keynote address.

"I am grateful to the society for recognizing me with this prestigious award," said Peters. "I am extremely fortunate to have a job I love in a magnificent institution with a talented and hardworking staff."

Speaking at the awards ceremony, Copyright General Counsel David Carson referred to Peters' ability to bring people together. "Marybeth has drawn the praise of congressional leaders in the field of intellectual property from both sides of the aisle, and from the House and Senate."

Vince Cox

Lincoln Bandlow, president of the Los Angeles Copyright Society, presents Register of Copyrights Marybeth Peters with a Lifetime Achievement Award.

Peters, who recently celebrated 40 years of service in the Copyright Office, received written tributes on the occasion from Librarian of Congress James H. Billington, former and current members of Congress and key figures in the copyright community. She was recognized by Congress with the following remarks by Rep. Vernon Ehlers (R-Mich.), which were entered into the Feb. 14, 2006, issue of the Congressional Record.

"I want to extend my thanks for Ms. Peters' leadership at the Copyright Office, which is a vital component of the Library of Congress. I want to extend deepest thanks on behalf of the Joint Committee on the Library to Ms. Peters for her stewardship of the Copyright Office as register and her long years of service to Congress and the American people."

Peters has served as U.S. Register of Copyrights since Aug. 7, 1994. She is the 11th person to hold that office since the appointment of Thorvald Solberg as the first register, in 1897. As register, she testifies before Congress and frequently speaks on copyright-related topics at conferences in the United States and abroad.

Prior to becoming register, Peters held the position of policy planning adviser to the register, was the acting general counsel of the Copyright Office and was chief of both the Copyright Examining Division and the Information and Reference Division. She served as a consultant on copyright law to the World Intellectual Property Organization in Geneva, Switzerland, from 1989 to 1990.

Peters received an undergraduate degree from Rhode Island College and a law degree, with honors, from the George Washington University Law Center. She has served as a lecturer in the Communications Law Institute of Catholic University of America Columbus School of Law and as an adjunct professor of copyright law at the University of Miami School of Law and the Georgetown University Law Center.

Licensed to practice law as a member of the bar in the District of Columbia, she is a member of the Intellectual Property Section of the American Bar Association, a member of the Bar Association of the District of Columbia and a member of the Copyright Society of the U.S.A., the ALAI-USA (Association Litteraire et Artistique Internationale) and the Computer Law Association. She was recently made an honorary member of the Los Angeles Copyright Society, an organization of lawyers specializing in copyright, entertainment and communications law.

On Feb. 14, her federal service anniversary date, the District of Columbia Chapter of the Copyright Society of the U.S.A. honored her with a luncheon at the Washington law offices of Skadden, Arps, Slate, Meagher & Flom LLP. Guests included members and former members of Congress. ◆

Erbe
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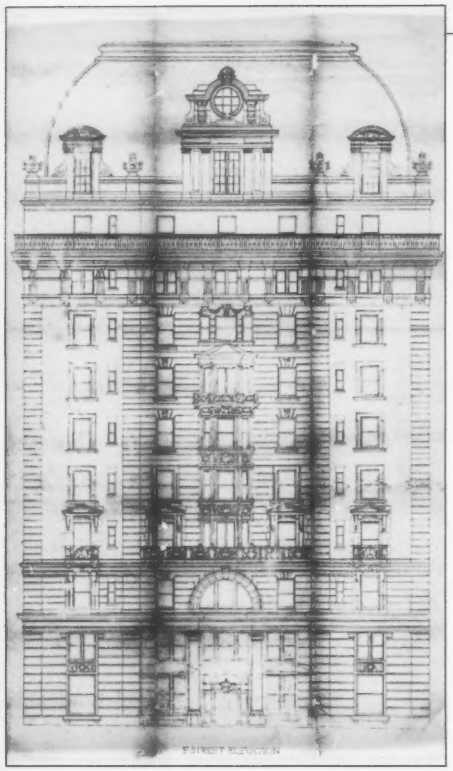
"Congress put the question back," said Erbe, who also noted that "the Bush administration is the first administration in 20 years not to report on the number of women in the Cabinet and sub-Cabinet-level positions. I would take that personally [as a woman], but the same is true about its reporting on the level of pollutants in the air," she quipped.

According to Erbe, President Bush has appointed six women to key Cabinet positions, compared with 14 women appointed by President Clinton during the first six years of his administration. "There is evidence that the administration may still be compiling these statistics but not reporting them," she said.

On a positive note, Erbe cited a major shift since the 1950s in the participation of men in domestic chores and child rearing. However, she observed, "It is nowhere near where women had hoped it would be when they entered the labor force."

"Younger women seem more concerned with the balance between work and home life rather than advances in the work place. But the time is right now to tell your daughters to get politically active. We're losing ground. I fear that if there is not some mobilization, we will suffer reversals, and in 10 or 15 years women will be fighting the same fight that we fought and won during the 1960s." ◆



Henry Janeway Hardenbergh's architectural drawing of the Willard Hotel, ca. 1901, Prints and Photographs Division

Meet Me at the Willard

Famed Washington Hotel Is Subject of Library Display

The Library of Congress recently opened a display on the Willard Hotel in the continuing "American Treasures" exhibition in the Thomas Jefferson Building.

The display will be on view until June 17 in "American Treasures," which is free and open to the public from 10 a.m. to 5 p.m., Monday–Saturday.

Featured items highlight the history and significance of the Willard Hotel from its mid-19th century beginnings through its late-20th century restoration and rejuvenation. The materials are drawn from the Library's Prints and Photographs Division and from the Willard Family Papers in the Manuscript Division.

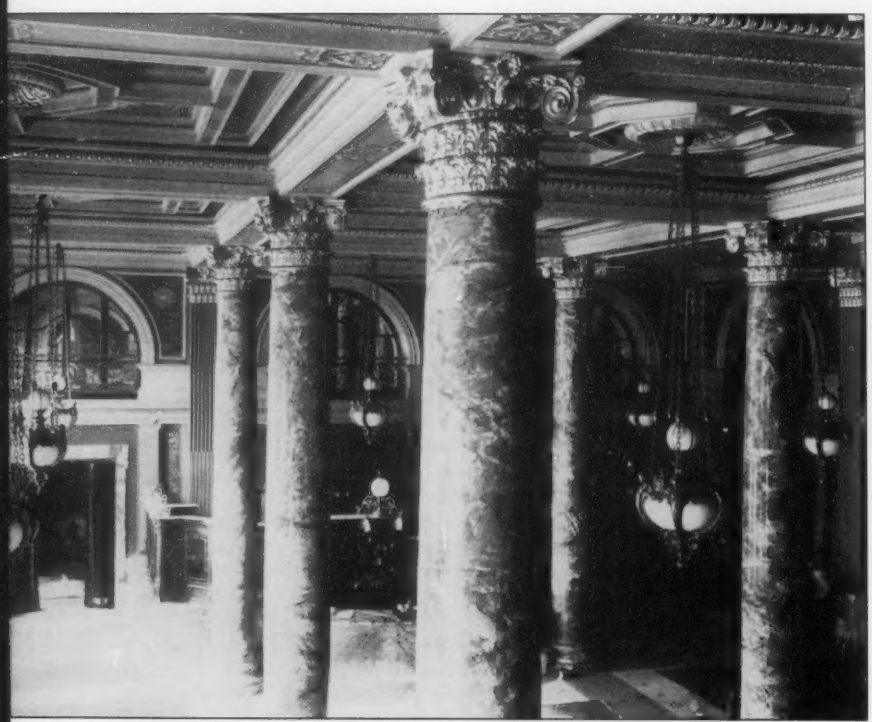
"The display captures, in graphic detail, the Willard's descent and its fortunate comeback from a ruinous state," said C. Ford Peatross, curator of architecture, design and engineering collections in the Prints and Photographs Division. "Key documents include photographs by noted photographers Frances Benjamin Johnston and Carol Highsmith and architectural drawings from Henry J. Hardenbergh and Hardy Holzman Pfeiffer."

The Library's display is part of the Willard InterContinental Hotel's "Willard 2006—A Hotel's Legacy, A Nation's History," a yearlong celebration of the 20th anniversary of the 1986 reopening of the historic site, which was rescued from demolition after its 1968 closing.

The Willard Hotel has hosted nearly every U.S. president since Franklin Pierce in 1853. It was where Julia Ward Howe wrote "The Battle Hymn of the Republic," where President Ulysses S. Grant reportedly coined the term "lobbyist" and where Martin Luther King wrote his famous "I Have a Dream" speech.

The items on display are:

- a delicately crafted lace cap and collar set made by Antonia Ford while in prison on charges of spying for the Confederate Army. Ford was allegedly instrumental in the capture of Union Gen. Edwin Henry Stoughton by John Singleton Mosby (known as the Gray Ghost) at Fairfax Courthouse in 1863. She was arrested for her alleged involvement, incarcerated in Washington's Old Capitol Prison and married her captor, Union Army Maj. Joseph C. Willard, one year later. Joseph and his brother Henry were the proprietors of the Willard Hotel;
- a studio portrait of Antonia Ford Willard;
- two architectural drawings of the Willard Hotel, one from the early 20th century by Henry J. Hardenbergh and the other from the 1980s renovation by Hardy Holzman Pfeiffer;
- five photographs by Carol Highsmith, who documented the hotel's evolution from dilapidated hulk in 1980 to its grand reopening in August 1986; and
- two photographs of the hotel from distinguished early-20th century photographers Frances Benjamin Johnston and George R. Lawrence. ◆



This balcony view of the Willard Hotel lobby was taken by Frances Benjamin Johnston, ca. 1904. Prints and Photographs Division

Carol Highsmith's 1981 photo shows the Willard Room of the famous hotel during demolition and reconstruction.

MARIA ANTONIA VALBURGA DI BAVIERA
Elettrice vedova di Sassonia
Fra le Pastorelle Arcadi Ermelinda Talea
Fran.co Arnaudior Catalano inv., e dolin.
Giovan.i Bruneti incis. in Roma 1774

Women of Note

Music Division Celebrates Women Composers

By ROBIN RAUSCH

When Library of Congress music specialist Susan Clermont agreed to participate in a special event featuring works by women composers from the collections of the Library's Music Division, she volunteered to explore the division's holdings of women's music composed before 1800.

"At that time, I was familiar with only one item that fell into that category," Clermont confessed, "so I knew that this would definitely be a learning experience for me."

Within days, she discovered far more treasures than she had ever anticipated. What surprised her most was learning that all of the early manuscripts and imprints she found were specifically selected and purchased for the Music Division's collections more than 80 years ago. Former Music Division chiefs Oscar Sonneck and, later, Carl Engel, collected the work of women composers long before studies in women's music were fashionable.

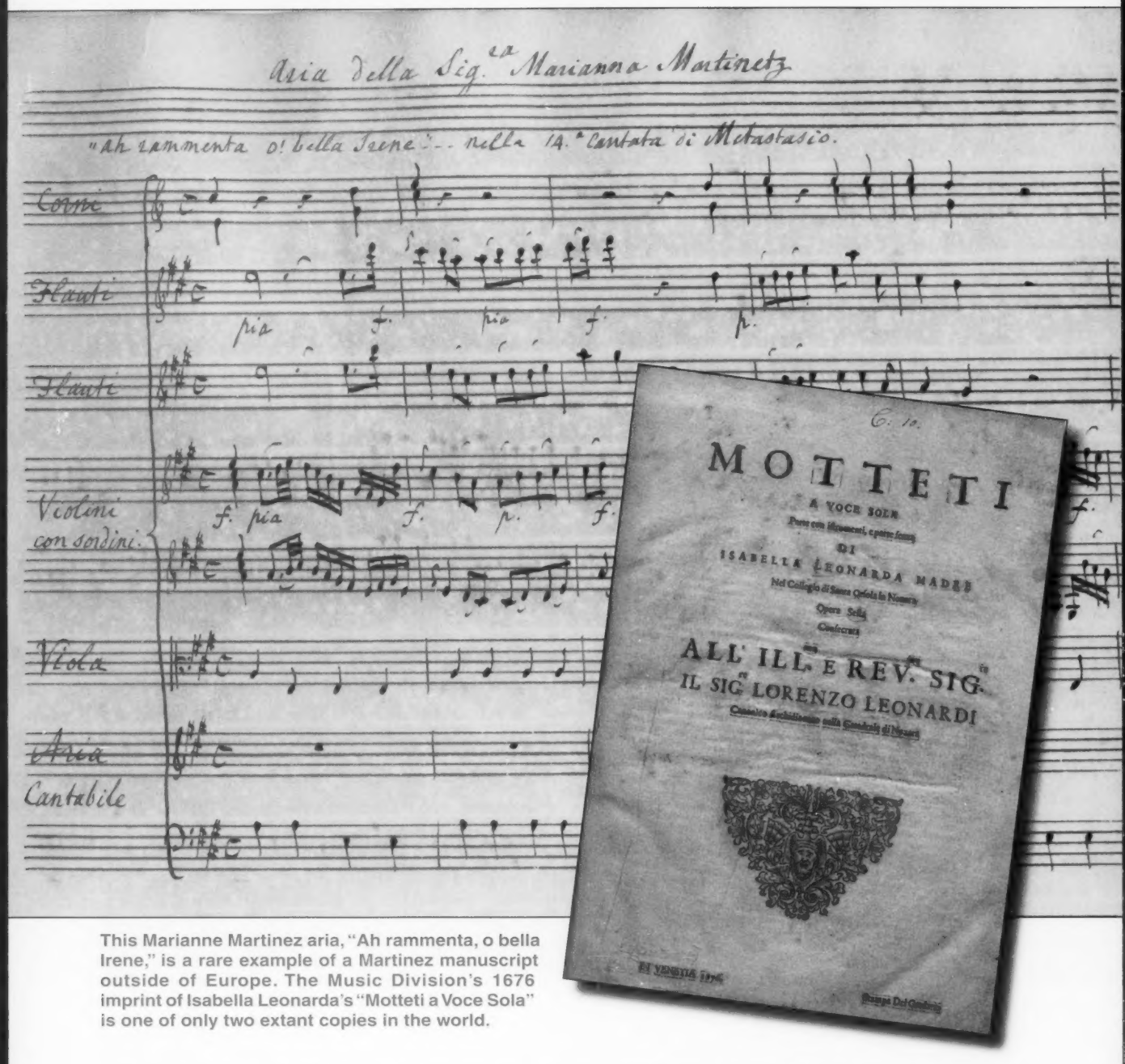
Amy Beach became the dean of American women composers in the early 20th century and mentored a generation of younger women composers. George Grantham Bain Collection, Prints and Photographs Division

Opposite, Antonio de Eximeno dedicated his 1774 music theory treatise to Maria Antonia Walpurgis, including in it one of her compositions—the earliest example of a woman's work appearing in an anthology of music.

Clermont's discoveries include two of the earliest works by women to be found in the Music Division's collections: Barbara Strozzi's "Diporti di Euterpe Overo—Cantate & Ariette a Voce Sola" (1659) and Isabella Leonarda's "Motteti a Voce Sola" (1676). They were among nearly 60 items documenting the work of women composers that were showcased in the Whittall Pavilion of the Library's Thomas Jefferson Building on March 22, in celebration of Women's History Month. The display included first editions, original copyright deposits, music manuscripts, photographs and letters. The display was accompanied by presentations by Library music specialists on women composers such as Marianne Martinez, Gertrude "Ma" Rainey, Cécile Chaminade, Amy Beach and Louise Talma.

According to Clermont's research, the little-known composer Marianne Martinez (1744–1812) presided over a popular musical salon in 18th century Vienna, where she once teamed up with Mozart to perform one of his four-hand sonatas. Martinez received her musical education from the poet Metastasio and the young Joseph Haydn, who was living in a rented room in the attic of her family's home. In 1773 Martinez was unanimously voted into the prestigious Accademia Filharmonica of Bologna, Italy, making her the first woman to be inscribed in the academy's rolls in the 108 years of its existence.

While researching Martinez, Clermont found a volume of miscellaneous pieces among the division's rare material dating from the mid- to late-18th century that contained Martinez' aria "Ah rammenta, o bella Irene." The volume [call number: M1528.A2A86 Case] is in manuscript form—written in an unidentified hand—and includes works by several composers, including Maria Antonia Walpurgis (1724–1780).



This Marianne Martinez aria, "Ah rammenta, o bella Irene," is a rare example of a Martinez manuscript outside of Europe. The Music Division's 1676 imprint of Isabella Leonarda's "Motteti a Voce Sola" is one of only two extant copies in the world.

Clermont speculates that the copyist may have been the composer Fortunato Santini, an admirer of Martinez, whose works are also represented in the volume. The Library's copy of the Martinez aria is believed to be extremely rare and may be the only Martinez manuscript found outside of Europe.

The Music Division's vast holdings of American popular song inspired music specialist Denise Gallo's research and remarks on Gertrude "Ma" Rainey (1886–1939), the first major female interpreter of blues music. Known for her sassy onstage persona, Rainey spoke and sang liberally of subjects that would have been considered taboo by many. Scholars have considered her to be one of the earliest voices of black feminism. While many blues compositions reflect the total rejection and desolation of women, Rainey's works often expressed rage and violence, as can be seen in these lines from her "Broken-Hearted Blues" [call number: M1630.2.R Case]:

A traditional class portrait at the American Conservatory at Fontainebleau in the late 1930s. Nadia Boulanger is at the piano and Louise Talma is standing behind her dressed in white. Louise Talma Collection, Music Division

G.D. Hackett

Louise Talma sitting on the steps of her studio at the MacDowell Colony, enjoying her lunch as she examines the score of her oratorio "The Divine Flame," circa 1948. Louise Talma Collection, Music Division

> "Good morning Judge, mama
> Rainey's done raised sand.
> Good morning Judge, mama
> Rainey's done raised sand.
> She's killed everybody, judge
> she's even killed her man."

Essentially an oral tradition, "the blues" are notoriously difficult to transcribe from old recordings. Gallo's interest in the lyrics of Rainey's songs as feminist statements led her to the Library's collection of unpublished copyright deposits of these works, many of which contain typed lyric sheets. Copyright deposits comprise the bulk of the Music Division's extensive collections of popular song. Blues songs by both Rainey and her protégé Bessie Smith are among the treasures to be found there.

In high school, music specialist Karen Moses played the flute. She vividly remembers playing Cécile Chaminade's Concertino for Flute and Orchestra, op. 107. "Even in my prepubescent state of feminism, I was amazed that I was playing music by a woman and trotted it out as often as I was allowed," Moses recalled.

According to Moses' research, French composer Cécile Chaminade (1857–1944) enjoyed great popularity in her day and in 1913 became the first woman to be awarded the Légion d'Honneur. She composed nearly 400 works and most of them were published—a noteworthy statistic for any composer, and particularly remarkable for a woman.

Moses observed that several of Chaminade's works are considered standard repertoire today, including the abovementioned Concertino, her piano works "Pas de Echarpes" ("Scarf Dance") and "La Lisonjera" ("The Flatterer"), and her "Serenade Espagnole, op. 150," which was made famous by Fritz Kreisler's arrangement for violin and piano. The Music Division holds published editions of most of Chaminade's works, as well as holographs of two songs, "L'amour captif" and "L'absente" (Call number: ML96.C53 Case].

This writer discussed the Arthur P. Schmidt Company Archive as a Library resource for information about women composers at the turn of the 20th century. The Library's collection of this German émigré, who started a music publishing company in Boston in 1876, includes photographs, manuscripts and correspondence of a number of women composers such as Marion Bauer (1887–1955), Gena Branscombe (1881–1977), Mabel Daniels (1878–1971) and Amy Beach (1867–1944).

Beach was the first American woman to enjoy success as a composer. During her lifetime, she was considered the "dean of American women composers." Her large-scale works in particular set her apart from other women composing in the early 20th century. Beach's "Gaelic Symphony, op. 32," premiered by the Boston Symphony in 1896 to great critical acclaim, is one of many original Beach manuscripts found in the Schmidt archives. The A.P. Schmidt Company Archive is one of several special collections in the Library's Music Division that contains letters of Amy Beach. The Music Division holds the largest number of Beach letters outside of her personal papers, which are held by the University of New Hampshire in Durham.

Currently on a sabbatical break from the University of North Carolina at Greensboro, music librarian Sarah Dorsey is processing the papers of composer, pianist and educator Louise Talma (1906–1996). At her bequest, the papers came to the Library upon her death. According to Dorsey, Talma taught music for more than 50 years at Hunter College in New York City and did most of her composing during summer breaks, many of them spent at the MacDowell artists' colony in Peterborough, N.H.

It was there she met Thornton Wilder, who became a close friend and convinced her to collaborate with him on an opera based on his play "The Alcestiad." It was produced in Frankfurt, Germany, in 1962, making Talma the first American woman to have an opera premiered at a major European opera house. Talma was also the first woman to win two Guggenheim awards (in 1946 and 1947) and the first woman composer to be elected to the National Institute of Arts and Letters, in 1974. She studied with the distinguished musical pedagogue Nadia Boulanger at the Fontainebleau School of Music near Paris, and was the first American—male or female—to be invited by Boulanger to teach with her there. Dorsey noted that 2006 is the centennial of Talma's birth, a fitting time to bring attention to her work.

This autographed portrait of French composer Cécile Chaminade features the opening measures of her Concertino for Flute and Orchestra, a work that has become a standard in the flute repertoire. Dayton C. Miller Collection, Music Division

For further information on the Library's resources on women in music, see the Music Division chapter in "American Women: a Library of Congress Guide for the Study of Women's History and Culture in the United States," available online at **http://memory.loc.gov/ammem/awhhtml/awmusic8/**. The guide is also available in bookstores nationwide and through the Library's Sales Shop (**www.loc/gov/shop/**). ◆

Robin Rausch is a senior music specialist in the Music Division.

FLICC Forum

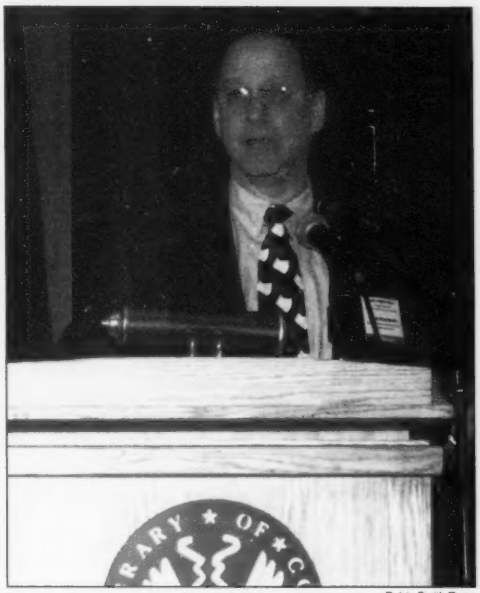
'Knowledge Is in Trouble'

By AUDREY FISCHER

If you ask David Weinberger about the future of knowledge he'll quip, "I don't know," but if you press him to speak at length on the subject, he'll wax philosophically.

"Knowledge is ailing, knowledge is in trouble. Wisdom doesn't just emerge out of all this knowledge," said Weinberger, a research fellow at the Berkman Center for Internet and Society at Harvard Law School. His books explore the impact of the Web on business and culture.

Weinberger delivered the keynote address at the 23rd Annual Federal Library and Information Center Committee Forum on Federal Information Policies, held at the Library on March 23. The theme of this year's forum was "A Digital Discourse: How Will Our World Look Digitized?"



Robin Smith Rose

David Weinberger

According to Weinberger, knowledge is ailing because, in a computer-based society, its properties have been stripped down to pieces of data that can be processed.

"Wisdom has, traditionally, guided knowledge," said Weinberger. "But [today] knowledge has been reduced to bits of data that can populate a table. Data exists for computers, but can [data] ever go back to knowledge?"

Weinberger is doubtful. But he does believe that knowledge is a reflection of the "real world" and has the same properties and characteristics of the real world. He listed some: Knowledge is the meeting of minds about an object, for example, a fruit on a tree. Knowledge is the same for everyone; hence, there is "one knowledge"—a fact. Knowledge is impersonal or independent of the person who speaks of it, and knowledge is bigger than any one person because it is passed down from one generation to another. Knowledge is orderly, meaning it can be arranged into categories, such as many species of birds.

Weinberger explained the evolution of organizing information. In the first order, items themselves were arranged physically on a shelf according to some schema. In the second order, data was created to describe the items, but the items and descriptive data were separated; for example, a card catalog in a reading room described items on a shelf in the stacks. In the third order, the digital world, the information items and descriptions are linked by a computer, which makes the connections easy and immediate. "You can do easily in the digital world what the real world makes really hard," he said.

"Some connections are bogus, and some are brilliant," he added.

This move to the third order of knowledge has had a profound effect on the properties of knowledge, he said. In the digital world, knowledge is not the same for everyone. It is not impersonal, but it is relative and filtered through various groups with differing opinions that can be posted on Web logs (blogs) and discussed in "chat rooms."

Although many people get their information (facts) only from sources whose opinions they trust, such as the Encyclopedia Britannica, others use the Wikipedia, a Web site that allows everyone to become an authority and to post information.

"Everyone is an editor, and can [become one] anonymously," said Weinberger.

The Wikipedia site has a disclaimer noting that various articles need editing or fact-checking. "You'd never see that in The New York Times," said Weinberger, who praised Wikipedia for its honesty in lieu of authority.

Weinberger used the image of a tree to illustrate how, in the real world, knowledge about animals can be divided neatly into categories of species, with branches and leaves used to illustrate subcategories. All seemingly extraneous information is excluded. But in the digital world, a huge pile of multicolored leaves, each containing information, can be linked or "tagged" in various ways.

"Inclusion, not exclusion, is valued," said Weinberger. "The more links, the better."

Noting the ease with which information can be organized and reorganized in the digital world, Weinberger noted that a store owner would not appreciate a customer going through an entire store and making a large pile of clothes only in one size. But in the digital world, users can tag information and organize it in a way that works for them. Moreover, users can share their tags on public Web sites such as delicious.com.

"You can turn on your computer and get a feed each day of a remarkable amount of content. It's like having the world do your research for you."

It is Weinberger's hope that by continuing to invent ways of tagging the "leaves" and organizing them, users will find meaning.

"Knowledge isn't necessarily the highest function. We're not going to go from knowledge to wisdom automatically, but by building this infrastructure of meaning together, bottom up and top down." ◆

FLICC Forum

Digital Future Bright for Librarianship

Federal librarians recently gathered at the Library to ponder the digital future and found much to celebrate in terms of the technology's impact on librarianship.

With a theme of "How Will Our World Look Digitized?" the 23rd Annual Federal Library and Information Center Committee Forum explored the challenges of providing information services in a digital world.

A Digital World

Librarian of Congress James H. Billington opened the forum by envisioning "a digital world, where the shelves span oceans and the reading room encompasses the whole world." According to Billington, "in such a place, individuals can discover their commonalities, and transcultural understanding will increase for the betterment of all."

To fulfill this vision, he announced in June 2005 the Library's plan to build a World Digital Library, which he described as "a dependable online encyclopedia of the world's cultural heritage."

"Through a World Digital Library, the rich store of the world's culture that American institutions have preserved can be given back to the world free of charge and in a new form far more universally accessible than ever before," said Billington.

In his keynote address, David Weinberger, a research fellow at the Berkman Center for Internet and Society at Harvard Law School, delivered a philosophical lecture about the future of knowledge in a digital world. (See related story, p.97.)

Digitization in Business and Life

The morning panel examined how digitization will drive innovations in health care, intelligence gathering and entertainment. Daniel Pelino, general manager of IBM's global health care and life sciences business, discussed the development of a national health card to meet President Bush's 2014 deadline for mobile patient health records.

"The mandates are coming from the baby boomers for change [in the health care system]," said Pelino. "Digitization is ready to allow us to make this change. But the question is, Are we ready?"

Exploring the impact of digitization on national security, Lee Strickland of the University of Maryland's Center for Information Policy, said that new technologies are "reinventing the empire of secrecy." Strickland expressed his concern about the human aspect of intelligence, emphasizing the need to gather knowledge through a process of hypothesizing and testing. He advocated restructuring organizations by incorporating a business perspective; revitalizing the scientific method; using performance-based management techniques; engineering effective information-sharing systems; and developing a knowledge base that allows both technology and business practices to make contributions.

Abraham Ravid, professor of finance and economics at Rutgers University, discussed the changing economics of entertainment in the digital age. He mentioned the possibility of piracy of intellectual property in the process of downloading audiovisual material from the Web and the legal battles that have ensued. He also discussed the declining costs of data production and transmission.

"Cheaper production of entertainment leads to democratization of the process," said Ravid. He envisions a world in which everyone "will watch and listen to everything everywhere, with virtually costless transmission."

Libraries, the Government And the World

The afternoon keynote speaker, Beverly Godwin, made some bold predictions about federal Web sites. She is the director of FirstGov.gov (**www.firstgov.gov**), the U.S. government's official Web portal, which is maintained by the General Services Administration.

Godwin envisions fewer government Web sites and home pages, which would all use the .gov naming convention. She also hopes there will eventually be a common "look and feel" across federal Web sites, thereby ending a prolonged design debate. She also predicts that by 2015, federal Web sites will notify citizens automatically of their eligibility for programs and activities such as voter registration and Social Security benefits.

She presented a prototype of a personalized home page that users might someday access. Based on data such as an individual's birth date, the home page would note all relevant information and links to appropriate federal Web sites.

During an afternoon session on the World Digital Library initiative, John Van Oudenaren expounded on the Librarian's earlier remarks. As senior adviser for the World Digital Library initiative, Van Oudenaren described the project's evolution and progress.

First announced by the Librarian last June at the plenary session of the U.S. National Commission for UNESCO, the World Digital Library will build upon the Library's decadelong experience with digitizing its collections. (For a copy of the Librarian's UNESCO speech, visit **www.loc.gov/about/welcome/speeches/wdl/wdl_6-6-05.html**). Van Oudenaren noted that the Library's popular American Memory Web site (**http://memory.loc.gov**) contains more than 10 million digital items.

Building on this project, the Library created the Global Gateway Web site as a portal to its international collections.

continued on page 103

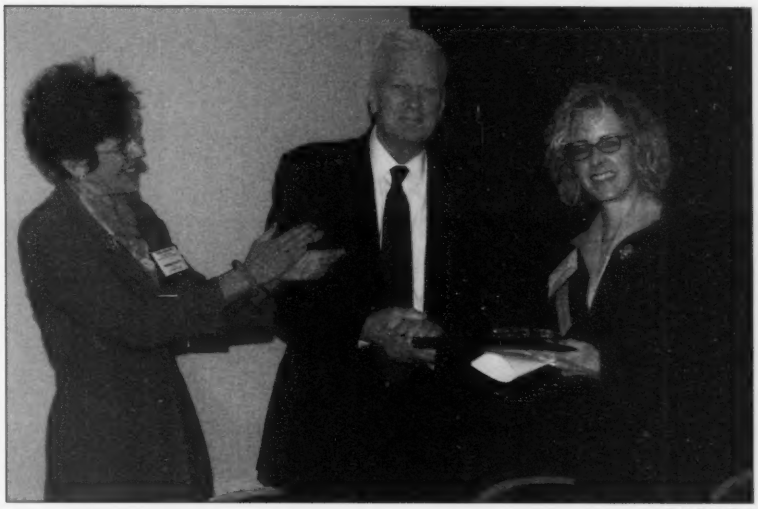
FLICC Forum

Awards Foster Federal Librarianship

The Federal Library and Information Center Committee (FLICC) has announced the winners of its national awards for federal librarianship to recognize the many innovative ways that federal libraries, librarians and library technicians fulfill the information demands of government, business and scholarly communities and the American public.

FLICC honored the award winners on March 23 during the 23rd Annual FLICC Forum on Federal Information Policies at the Library of Congress, where they received their awards from Librarian of Congress James H. Billington. Their names will remain on permanent display in the FLICC offices at the Library.

Federal libraries and staff throughout the United States and abroad competed in three categories for the eighth annual FLICC Awards. The winners follow:



Robin Smith Rose

FLICC Executive Director Roberta Shaffer (left) applaudes as Leslie Campbell, Administrative Office of the U.S. Courts, accepts a Federal Librarian of the Year award from the Librarian of Congress.

2005 Federal Library/Information Center of the Year

Large Library/Information Center Category (with a staff of 11 or more federal and/or contract employees): **The Scientific and Technical Information Center at the U.S. Patent and Trademark Office** is recognized nationally as a leader in the delivery of patent research, increasing its search requests by 13 percent in fiscal 2005 to more than 31,000 for the year. The center is also noted for taking initiatives to assure high levels of customer satisfaction such as improving patent quality, optimizing patent processing time and introducing new searching techniques and solutions. Staff members created more than 600 templates that contain specific listings by technology of the most fruitful search resources in U.S. and foreign patents and non-patent literature, with specific indications of how they are searched. The center also increased service requests more than 30 percent, to almost 190,000, trained more than 950 new patent examiners, offered 30 search solution demonstrations and hosted 1,000 attendees at its annual open house.

Small Library/Information Center Category (with a staff of 10 or fewer federal and/or contract employees): **U.S. Army Military Intelligence Library in Fort Huachuca, Ariz.**, is recognized for innovative services and superior customer services offered in fiscal 2005, demonstrated by an 850 percent increase in attendance. The library combined creativity and innovation to meet the needs of its military and civilian customers by developing an aggressive marketing and promotion plan. The library also created an Open Source Lab and media instruction area for more than 8,000 patrons to meet the Army doctrine that requires "open source intelligence be integrated into all disciplines and functions, by exploiting the information age and by making this information a vital intelligence resource."

2005 Federal Librarian of the Year

Leslie Campbell, Law Library program administrator at the National Judiciary Library Program for the Administrative Office of the U.S. Courts, received the award for her dedication and contributions to the judiciary's national library program in fiscal 2005. Her energy and creativity raised awareness of the quality services provided by court librarians across the nation. She supported more than 15,000 judiciary legal researchers, managed the implementation of two national legal research contracts and protected judges' personal information from illegal use. She also created a site for the judiciary's intranet that offers links to all online resources managed by the office and links to state, federal and general reference sites for 28,000 judiciary employees.

2005 Federal Library Technician of the Year

Sue Hubbard, library technician in the Base Library at Little Rock Air Force Base, Arkansas, received the award for her commitment to service excellence in support of the base library. In fiscal 2005 she spearheaded the largest increases in computer application in the history of the library while handling the highest number of library materials ever ordered. Her technical expertise and program knowledge have made her a leader in the library's automation planning, collection management and customer service initiatives.

2006 Awards Program

For the latest information on the 2006 awards, visit the FLICC Web site, **www.loc.gov/flicc/awards.html**. ◆

Michaela McNichol

With spring comes the blossoming of the Washington-area cherry trees and National Poetry Month, both of which are celebrated at the Library. Of the 1,800 "Yoshino" trees that Japan gave to the United States in 1912, this healthy immigrant on the southeast lawn of the Jefferson Building is only one of nine originals to have survived through the years. (Others have been replaced.)

Spring, Poetry and Prizes

Poet Laureate Names 2006 Witter Bynner Fellows

Poet Laureate Ted Kooser has selected Joseph Stroud and Connie Wanek for the 2006 Witter Bynner poetry fellowships.

The Witter Bynner Foundation in New Mexico, in conjunction with the Library of Congress, grants $10,000 to each fellow to support the writing of poetry. In return, the fellows are asked to organize a local poetry reading (this year, in California and in Minnesota) and to participate in a poetry reading at the Library of Congress.

Stroud, who lives in Santa Cruz, Calif., and at Shay Creek in the Sierra Nevada mountains, taught writing and literature classes at Cabrillo College for 35 years and co-hosted KUSP's "Poetry Show." He is the author of four books of poetry, including "Below Cold Mountain" (1998) and "Country of Light" (2004). His work embraces a variety of forms, from short-line lyric to prose poem, and a variety of topics, including landscapes, hard travel and commonplace objects.

Wanek was born in 1952 in Madison, Wis., and lived on a farm near Green Bay until the early 1960s, when her family moved to Las Cruces, N.M., in the Mesilla Valley. Since 1990 she has lived in Duluth, Minn., with her husband and two children. She works at the public library and restores old houses. Her collections of poetry are "Bonfire" (1997), which won the New

Rivers Press' New Voices competition; and "Hartley Field" (2002), published by Holy Cow! Press. She has received fellowships and support from the Arrowhead Regional Arts Council and the Jerome Foundation, and she was the recipient of the 1998 Willow Poetry Prize.

The Witter Bynner Foundation for Poetry, the funding source for the fellowships, was incorporated in 1972 in New Mexico to provide grant support for programs in poetry through nonprofit organizations. Witter Bynner was an influential early-20th century poet and translator of the Chinese classic "Tao Te Ching," which he named "The Way of Life According to Laotzu." He traveled with D.H. and Frieda Lawrence and proposed to Edna St. Vincent Millay (she accepted, but then they changed their minds). He worked at McClure's magazine, where he published A.E. Houseman for the first time in the United States and was one of O. Henry's early fans.

This is the fellowship's ninth year. Previous fellows were Carol Muske and Carl Phillips (1998); David Gewanter, Heather McHugh and Campbell McGrath (1999) and Naomi Shihab Nye and Joshua Weiner (2000), all appointed by Robert Pinsky; the late Tory Dent and Nick Flynn (2001), appointed by Stanley Kunitz; George Bilgere and Katia Kapovich (2002) and Major Jackson and Rebecca Wee (2003), appointed by Billy Collins; Dana Levin and Spencer Reece (2004), appointed by Louise Glück; and Claudia Emerson and Martin Walls (2005), appointed by Ted Kooser. ◆

Donna Urschel

Past Witter Bynner Fellowship Award winners gather during a break in the poetry readings in the Coolidge Auditorium April 18. The noted poets are, from left, George Bilgere, Carl Phillips, Major Jackson, Carol Muske-Dukes and Rebecca Wee.

2005 Witter Bynner Fellow Wins Pulitzer Prize

Claudia Emerson, the 2005 Witter Bynner Fellow at the Library of Congress, has won the 2006 Pulitzer Prize for Poetry for her volume of verse titled "Late Wife."

Poet Laureate Consultant in Poetry Ted Kooser had chosen Emerson last year as a Witter Bynner Fellow, along with Martin Walls. As fellows, Emerson and Walls each received $10,000, which was granted by the Witter Bynner Foundation, in conjunction with the Library of Congress.

Kooser said, "I'm thrilled to hear the news about the Pulitzer Prize. Claudia Emerson's poetry is pure and clear, generous and openhanded, moving and beautiful. It deserves the kind of attention the prize will bring it." Kooser had won the Pulitzer Prize for Poetry in 2005 for his book "Delights and Shadows" (Copper Canyon Press, 2004).

The yearly Witter Bynner fellowships are used to support the writing of poetry. Only two things are asked of the fellows: that they organize a local poetry reading in their hometown and that they participate in a poetry reading at the Library of Congress. Emerson and Walls read at the Library on Feb. 24, 2005.

Emerson's poems have appeared in the literary journals Poetry, The Southern Review, Shenandoah, TriQuarterly, Crazyhorse, New England Review and others. Her poetry collections include "Late Wife" (2005), "Pinion, an Elegy" (2002) and "Pharaoh, Pharaoh" (1997), which were published as part of the Louisiana State University Press' signature series, Southern Messenger Poets, edited by Dave Smith.

Donna Urschel

Claudia Emerson

Emerson has been awarded individual artist's fellowships from the National Endowment for the Arts and the Virginia Commission for the Arts. She earned a bachelor's degree from the University of Virginia and a master's from the University of North Carolina at Greensboro, where she was poetry editor for The Greensboro Review. She is associate professor of English at Mary Washington College in Fredericksburg, Va. ◆

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'American Life in Poetry'

Ted Kooser's Column Reaches 1.5 Million Readers

"American Life in Poetry," the weekly newspaper column created and compiled by Poet Laureate Consultant in Poetry Ted Kooser, is reaching approximately 1.5 million newspaper readers every week, according to the Poetry Foundation in Chicago. The project is a partnership of the Library of Congress, the Poetry Foundation and the University of Nebraska at Lincoln.

One year into the project, the column has found a loyal readership in more than 70 newspapers. The free weekly column features a brief poem by a contemporary American poet and a brief introduction to the poem by Kooser. A new column is available every Thursday at **www.americanlifeinpoetry.org**. Outlets interested in receiving the free column should register for e-mail delivery at the Web site.

In discussing the popularity of "American Life in Poetry," Kooser said, "Scarcely a day passes when we don't get a note or an e-mail from somebody saying that for years they've felt excluded from poetry, but now they've begun to feel that they're being welcomed back. And the fact that newspapers can use it for free has made it very attractive to editors."

Knowing that newspapers have little extra space, Kooser is committed to selecting poems of approximately 20 lines or fewer. He also keeps his introductory comments to a few succinct sentences. The poems picked thus far have come from all over America and from both well-recognized and little-known poets. As the title of the column suggests, the poems present snapshots of contemporary American life. They are chosen for quality, clarity and a generous openness toward the audience.

Poetry was long a popular staple in the daily press. In recent years, however, poetry has all but disappeared from newsprint. According to Kooser, "People enjoyed reading poetry in newspapers. They would clip verses, stick them in their diaries, enclose them in letters. They even took time to memorize some of the poems they d scovered."

Mike Wilson, features editor of the St. Petersburg Times in Florida, recently told a reporter with the Associated Press that he put the decision of whether to run the feature to his readers, who overwhelmingly welcomed the addition of poetry to the paper. He has heard that "people are cutting out the columns to save and share, including teachers who are using them in the classroom."

Designed with small and mid-size newspapers in mind, the column has also been printed in major daily papers, including the Des Moines Register, Boston Globe, Christian Science Monitor, Arizona Daily Star, Omaha World-Herald, Syracuse Post-Standard, Providence Journal, Duluth News Tribune, Seattle Times, Spokesman-Review, Fayetteville Observer, Rapid City Journal, Florence Morning News, Times Herald-Record and Williamsport Sun-Gazette, as well as in weekly alternative papers such as the Detroit Metro News.

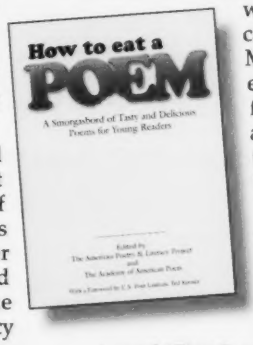
Weekly papers in which the column has found a home include the Falmouth Enterprise, Falmouth, Mass.; the Courier-Sentinel, Kiester, Minn.; the Morton County & Mandan News, Mandan, N.D.; the Sun, Mount Vernon, Iowa; the Farm & Daily, Salem, Ohio; the Salem Leader-Democrat, Salem, Ind.; and the Ellsworth American, Ellsworth, Maine. ◆

News from the Center for the Book

Center Hosts Local Poets, Young Readers

By JOHN Y. COLE

Approximately 30 students from Rudolph and Stanton elementary schools in the District of Columbia recently came to the Library of Congress to participate in the Center for the Book's celebration of National Poetry Month.



All participants received a free copy of "How to Eat a Poem: A Smorgasboard of Tasty and Delicious Poems for Young Readers" (Dover Publications, 2006), edited by Andrew Carroll of the American Poetry and Literacy Project and Charles Flowers and Douglas Korb of the Academy of American Poets.

"To eat a poem is to read it and swallow it whole," says Poet Laureate Ted Kooser in his foreword to the anthology, paraphrasing a poem by Eve Merriam that gives the book its title.

Three local poets participated in the program: Kenny Carroll, executive director of the DC WritersCorp; and Richard McCann and Kyle Dargan, who teach at American University. Carroll, McCann and Dargan each read several poems from the anthology, and asked the young readers to follow along in their books.

Carroll read "Today Is Very Boring" by Jack Prelutsky. McCann followed with "Little Old Letter" by Langston Hughes, and Dargan read "First Love" by Carl Lindner.

Stimulated by what they had just heard and primed by their teachers, the students lined up behind the microphone to read their poems. Most of them read from "How to Eat a Poem." However, other young poets read from their own work—some funny and others quite moving.

At the end of a lively and boisterous hour, many of the students were reluctant to leave until their personal copies of "How to Eat a Poem" were signed by the three local poets.

The event was co-sponsored by DC SCORES, an affiliate of America SCORES, a national nonprofit organization that brings literacy and other activities to young people around the country, the American Poetry and Literacy Project and the Academy of American Poets, which established National Poetry Month in 1956. All three organizations are reading promotion partners of the Center for the Book.

To view Webcasts of more than 65 programs sponsored by the Center for the Book, including this program and last year's celebration of National Poetry Month that featured a reading by Jorie Graham, visit **www.loc.gov/loc/cfbook/cyber-cfb.html**. ◆

John Y. Cole is director of the Center for the Book in the Library of Congress.

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The Global Gateway site (**http://international.loc.gov**) also features collaborative digital presentations created with its partners at the national libraries of Brazil, Egypt, France, Russia, the Netherlands and Spain. These will serve as models for building a World Digital Library on a broader scale, bringing together rare and important resources from cultures across the globe.

Van Oudenaren noted that planning for the World Digital Library is currently focused on four areas: architecture and other technological issues associated with the digitization and organization of collections, selection of materials to be digitized, governance of the cooperative effort and securing the necessary finances to create and maintain the initiative.

The final panel discussion, moderated by Janice Lachance, executive director of the Special Libraries Association, featured representatives from three national libraries who discussed the competencies that will be required of librarians in a digitized world. Digital competencies are a moving target, agreed Martha Anderson, program officer for the Library's National Digital Information Infrastructure and Preservation Program (**www.digitalpreservation.gov**); Peter Young, director of the National Agricultural Library; and Kevin Cogdill, outreach librarian at the National Library of Medicine. Therefore, librarians will need to deal with ambiguity and embrace change in order to serve patrons using the latest technologies. Library and information science schools are in the process of adapting their curriculum to include technical requirements. Meanwhile, librarians will have to continue to be lifelong learners—learning on the job and sharing their knowledge with their colleagues.

In a wrap-up of the day's discussions, Trudi Bellardo Hahn, executive director of the U.S. National Commission on Libraries and Information Science, reflected on how the digital future will affect the profession of federal librarianship.

A webcast of the 23rd Annual FLICC Forum is accessible on the Library's Web site at **www.loc.gov/flicc/vidlib.html**. ◆

Robin Hatziyannis and Anne Harrison, Federal Library and Information Center Committee, contributed to this article.

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